Shannon McNally
THE WAYLON SESSIONS

I'VE ALWAYS BEEN CRAZY

YOU ASKED ME TO
Featuring Buddy Miller

OUT AMONG THE STARS
Featuring Jessi Colter

YOU SHOW ME YOURS AND I'LL SHOW YOU MINE
Featuring Lukas Nelson

BLACK ROSE
Featuring Buddy Miller

THIS TIME

I AIN'T LIVING LONG LIKE THIS
Featuring Rodney Crowell

I'M A RAMBLIN' MAN

MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS

HELP ME MAKE IT THOUGH THE NIGHT

WE HAD IT ALL

BONUS TRACKS:

ONLY DADDY THAT'LL WALK THE LINE

WALTZ ME TO HEAVEN

PRODUCED BY SHANNON McNALLY

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PRODUCTION

RECORDED BY *Parker Cason at Creative Workshop Studios, Nashville, TN / Pat Manske at The Zone, Dripping Springs, TX / Justin Francis at Goosehead Palace and Sound Emporium, Nashville, TN / Clarke Rigsby at (AZ)*
MIX ENGINEER *Trina Shoemaker*
MASTERED BY *Joe Gastwirt*
PRODUCED BY *Shannon McNally*
EXECUTIVE PRODUCER *Joe Poletto*
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WAYLON PHOTO BY *Alan Messer*
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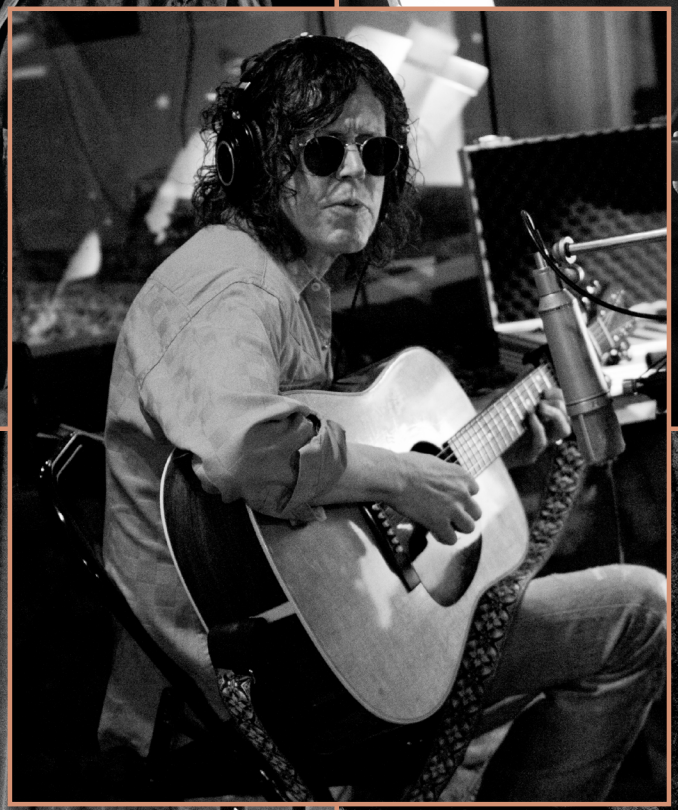
LAYOUT *Robert Hakalski*

DEEPEST THANKS TO:

Blue Rose Music, Joe Poletto, Garry West, Compass Records, Jessi Colter, Michelle Garramone, Kelsey Kirpich, Kenny Vaughan, Chris Scruggs, Fred Newell, Derek Mixon, Bukka Allen, Gene Elders, Connie Nelson, Terry and Jo Harvey Allen, Rodney Crowell, Emmylou Harris, Carlene Carter, Steve Earle, Buddy Miller, Dan Knobler, Pat Manske, Lukas Nelson, Charlie Sexton, Jeff Kramer, Jon Norris, Gary Nicholson, Justin Francis, Stacie Huckaba, Joshua Grange, Rob Crowell, Raul Malo, David Hidalgo, Lissette Diaz, Meredith DiMenna and Jon Hornyak.

Dedicated to Waylon Jennings and Billy Joe Shaver. They put the back and the bone in the country music that I love.

Marshall
AMPLIFICATION



stage2

I've Always Been Crazy
(Waylon Jennings) Waylon Jennings Music (BMI

SHANNON McNALLY *vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *piano*

You Asked Me To
Featuring BUDDY MILLER
(Waylon Jennings/Billy Joe Shaver) Universal Songs of Polygram International

SHANNON McNALLY *vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel, dobro* / CHRIS SCRUGGS *bass, acoustic guitar* / DEREK MIXON *drums* / BUKKA ALLEN *Wurlitzer* / BUDDY MILLER *harmony vocal*

Buddy Miller courtesy of New West Records

Out Among the Stars
Featuring JESSI COLTER
(Adam Mitchel) Little Kutta Music (BMI)

SHANNON McNALLY *vocal* / JESSI COLTER *harmony vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *Wurlitzer, B3*

You Show Me Yours & I'll Show You Mine
Featuring LUKAS NELSON
(Kris Kristofferson) Resaca Music Publishing Co. (BMI

SHANNON McNALLY *vocal, harmony vocal* / LUKAS NELSON *vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *piano, accordion*

Lukas Nelson courtesy of Concord/Fantasy Records

Black Rose
Featuring BUDDY MILLER
(Billy Joe Shaver) Sony/ATV Songs LLC (BMI)

SHANNON McNALLY *vocal* / BUDDY MILLER *low strung guitar & harmony vocal* / KENNY VAUGHAN *acoustic and electric guitar* / FRED NEWELL *pedal steel, harmonica* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / PAT MANSKE *tambourine* / BUKKA ALLEN *piano*

Buddy Miller courtesy of New West Records

This Time
(Waylon Jennings) Universal Songs of Polygram International, Inc. (BMI

SHANNON McNALLY *vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel, harmonica* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *Wurlitzer, B3*

I Ain't Living Long Like This
Featuring RODNEY CROWELL
(Rodney Crowell) Happy Sack Productions Limited/Visa Music Division (ASCAP), administered by Travellers Hollow Music, LLC

SHANNON McNALLY *vocal* / RODNEY CROWELL *vocal & harmony* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *piano*

Rodney Crowell courtesy of RC1 Records

I'm A Ramblin' Man
(Ray Pennington) Sony/ATV Tree Publishing (BMI)

SHANNON McNALLY / *vocal, harmony vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *Wurlitzer*

Mammas Don't Let Your Babies Grow Up To Be Cowboys
(Patsy Bruce/Ed Bruce) Sony/ATV Tree Publishing (BMI)

SHANNON McNALLY *vocal, harmony vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *piano, accordion*

Help Me Make It Through The Night
(Kris Kristofferson) Combine Music Corp. (BMI)

SHANNON McNALLY *vocal, harmony vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *piano*

We Had It All
(Donnie Fritts/Troy Seals) Irving Music, Inc. (BMI)

SHANNON McNALLY *vocal, harmony vocal* / KENNY VAUGHAN *acoustic and electric guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *piano, B3*

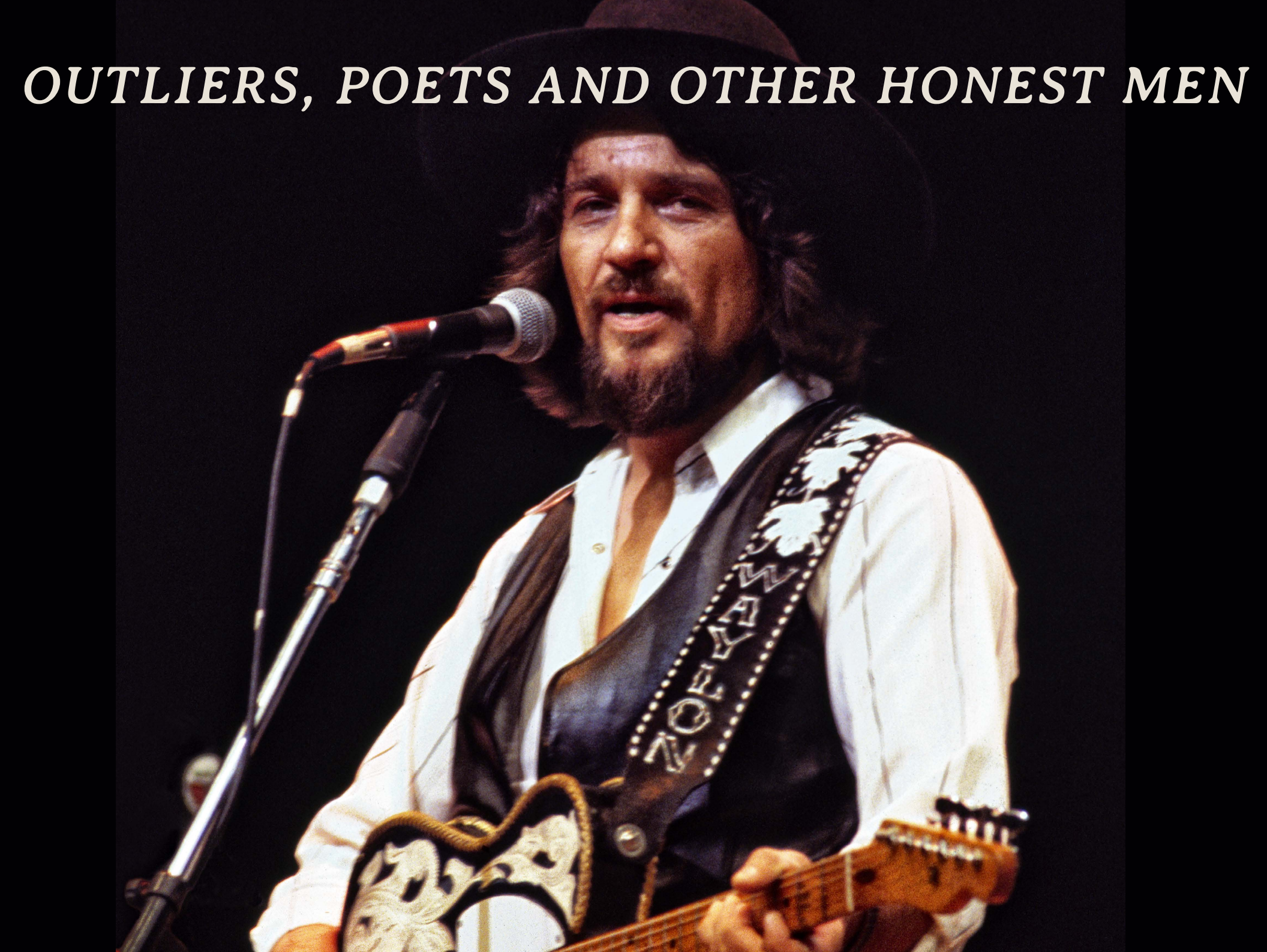
Only Daddy That'll Walk the Line {Bonus Track}
(Ivy J. Bryant) Beechwood Music Corporation (BMI)

SHANNON McNALLY *vocal, harmony vocal* / KENNY VAUGHAN *acoustic & electric guitar* / FRED NEWELL *electric guitar and harmonica* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *piano*

Waltz Me To Heaven {Bonus Track}
(Dolly Parton) Velvet Apple Music (BMI)/ Warner-Tamerlane Publishing Corp. (BMI)

SHANNON McNALLY *vocal, harmony vocal* / KENNY VAUGHAN *acoustic guitar* / FRED NEWELL *pedal steel* / CHRIS SCRUGGS *bass* / DEREK MIXON *drums* / BUKKA ALLEN *piano* / *GENE ELDERS fiddle*

OUTLIERS, POETS AND OTHER HONEST MEN



I've long had a fascination with Waylon Jennings' music. Just the name 'Waylon' makes me situp in my chair and look around like I might see an apparition or a buffalo standing in the livingroom. I listened to him nearly exclusively for about a year and read his autobiography while I was making and touring 'Geronimo'. I have always loved his defiantly existential but immediately accessible common man's music and how it boogies. In the hierarchy of American music, he lives right between Buddy Holly and Elvis for me as far as creativity and sheer presence go; a sexier Holly, and more alone in the saddle than Elvis but comparable to each by proximity and pizzaz.

I cut "Lonesome On'ry and Mean" and "Freedom To Stay" in 2009 for 'Coldwater' and leaned on "Lonesome" live for years as an anchor song in my set. Those were hard-living years in a van, baby in tow; all guts, no glory. It always brought heat and danger and that feeling you get driving across Oklahoma in the middle of the night ...but it hadn't yet occurred to me to wrestle with any of his other songs. They felt too big and improbable to me, rather like walking into the men's room, not somewhere I'd be inconspicuous. Maybe I hadn't done enough damage yet or lived enough to own that flat-footed-there's-the-door-if-you-don't-like-it kind of songs. I mean, I've always had a big personality but it wasn't that big. It wasn't west Texas big.

Something clicked in my head one night in Nashville about two years after I'd moved there. I was part of a benefit show that Jerry Pentecost had invited me to. Everyone was singing classic country songs. I was, and am still, constantly tickled at how good and young all the players were and are here in town. The house band was fantastic, and playing strong classic country, it felt really good. I sang Terry Allen's "Amarillo Highway" and "Don't It Make My Brown Eyes Blue", the Crystal Gayle smash. I walked off the stage thinking, "Wow, that band can really play country music with subtly, humor and balls. I should have done a Waylon tune as well," and that's when lightning struck. I had just hooked up with Blue Rose Music and Joe Poletto asked me "What would you do if you could do anything?" I said, "You mean like a dream come true? An album of Waylon."

Rob Crowell, the Canadian multi-instrumentalist was in the band that night. He and I had been plotting for ages trying to find something to work on together. I ran the idea of us co-producing a Waylon project together past him. He said said "yes" and recommended Buzz Cason's son Parker as an engineer and their studio Creative Workshop—a Nashville institution with a strong Waylon connection. With its white leather couches and wood paneling, it felt like 1981 inside. My very next thought was about guitar players. I needed just the right one, a true country devotee, one who really understood restraint and the kind of internal dignity Waylon had so effortlessly. Kenny Vaughan seemed an obvious choice. He's just so damn cool and on our first conversation, he told me about seeing Waylon at a supper club in Arizona in the very early 1970s. His recollection of the night and Waylon's unparalleled charisma matched my suspicions to a tee. He had a hole in his schedule in early September so I booked the studio and decided everything else would fall into place.

Things immediately went wrong for me and Rob Crowell though, as he got called back to duty on his regular gig with the country band Midland. Wanting to assemble the right and most authentic band around him, I asked Kenny for his assistance picking the other instrumentalists. He brought in his bandmate Chris Scruggs on bass, Derek Mixon from Chris Stapleton's band on drums, Fred Newell, a long time Waylon bandmate on pedal steel, electric guitar and harmonica, and Bukka Allen with his very deep west Texas roots on piano and keys.

When an idea that big begins to possess you it's intoxicating and you feel no pain. So you make all your plans and set it all up and then the starting day comes. I'd never heard a woman sing any of these songs. I'd once written a letter to Steve Young, who'd penned "Lonesome On'ry and Mean" and remember his shock at me being a female singing his song. "You're a girl!" he wrote back. He wasn't criticizing it but his surprise stayed with me. It didn't bother me, I just remember it. Waylon's songs felt archetypal male to me and they are. He's like the Poseidon of country music. In this new era of 360° gender awareness however, I suddenly felt particularly up to the task of an honest and affectionate feminine reinterpretation of said Outlaw standards. I identify with every word and sentiment in these songs. Their universality speaks through me and to me– they're magic. Of course, one can talk and think all day about singing songs until they pull the gate and you're off.

The band that materialized for these sessions was up on a whole other level of deep end country for me and when I stepped up to the microphone for the first song I just about threw up, thinking I had finally lost my mind, and what the hell was I doing in the men's room? The first song was "Pretend I Never Happened" which Charlie Sexton and I sang at SXSW in 2017 on a "Willie Nelson and Friends" bill that Ray Benson had put together. It established the mood. It made me relax, because it's such a mean morning song, that the day could only get easier once the wheels started turning. I mostly kept an ear out for any signs of giggling from Fred Newell and kept looking around at the band thinking, "Are these guys really gonna let me get away with this?" But nobody blinked, we just played cards.